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Digest
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LAY ON MACDUFF

WE have heard a great deal concerning the Macbeth production of Orson Welles, currently playing at the Odeon - Hyland Theatre, Toronto. Some of the comments have been severely critical, some have "damned with faint praise," but have with a microscopic vision accented the weak spots in accordance with their viewpoint.

I have never presumed to be a Stage, Screen, Radio, Television, Music, Opera, Ballet or Book critic. It may be that being at heart a very tolerant and understanding observer, and following a natural impulse to expect good, I see good where more critical and perhaps soured individuals, having anticipated imperfections, see what is in their mind's eye.

When one has been on the stage for many years, not only as a player, but as a writer and a producer of plays, and has covered a repertoire from Topsy in Uncle Tom's Cabin to Ophelia in Hamlet, when one has had the opportunity to have seen the greatest of stage stars, during the period of time in which their greatness was acclaimed, one should have learned sufficiently about such stage craft and art to be able to give an honest opinion.

Mine has been a rare experience in the world of theatre, for among many stage stars, quite a number of whom are but names to the generation of today, I have been privileged not only to have seen these great artists, but have participated as a player with some of these illustrious ones: Sir Henry Irving, Ellen Terry, Madame Modjeska, Sarah Bernhardt, Eleanora Duse, Richard Mansfield, Minnie Maddern Fiske, E. H. Southern, Julia Marlowe, Ada Rehan, Olga Nethersole, Sir John Forbes Robertson, Fanny Davenport, Walter Whiteside, Maude Adams, Clara Morris, Mrs. Patrick Campbell, John Barrymore.

Study, experience and observation should teach us what is worthy of attention in a play and in a player; listening to world-famous operatic artists and musicians and studying music and opera, should be deciding factors in the judgment formed concerning these.

In Opera I have heard Caruso, Melba, Calve, Emma Eames, Nordica, Jean de Reszke and his basso brother, Edouard, Adelina Pattee, Feodor Chaliapin, and, among the present great opera singers, Beniamino Gigli, Tito Schipa, Tito Gobbi, Tagliavini, Becki, Lily Pons, Rise Stevens, Pinza, etc. In Music I have been privileged to have heard Ignace Paderewski, Sergei Rachmaninoff, Fritz Kreisler, Yascha Heifitz, Micha Elman, Yehudi Menuhin, Jan Kubelik, Vladimir Horowitz, Emanuel Fuermann, Jose Iturbi, Myra Hess, etc.

When one has studied ballet and interpretive dancing, and has had the glorious opportunity of seeing such ballerinas as Pavlowa, Isadora Duncan, Ruth St. Denis, Diaghileff, Bronislava Nijinska, the French, Russian and English Ballets, among which are famous dancers, some fugitives from my memory, one may be excused if one dares to speak with the voice of authority.

As for books, from a critical point of view, authors either have a style or they do not, whether they can write words and sentences, and in this last category of words and sentences, I place what is termed in the world of painting, "the pot-boilers." Authors direct and guide you, some confuse you in what they desire to relate. Their language may be just words, it may be prose, it may be poetry, it may be allegorical, it may be mystical, but above all it must have as much of a technique in the use of language and the presentation of an idea as is found in the technique utilized by an architect in his plans for the building of a home or a building.

As for the screen, after one has written stories for the screen, and watched many pictures in production, when one has had the experiences of being an exhibitor, a distributor and an editor of a motion picture trade publication, all of which have necessitated active participation in this motion picture industry of ours, as we would say, on the inside looking out, as well as on the outside looking in, for the enjoyment and entertainment values of motion pictures, and not for the purpose of making a critical analysis of pictures, one may again take unto himself the privilege to have, and to express the courage of one's convictions even if one stands alone in a wilderness of critics.

I am more familiar with the writings of William Shakespeare than the average person, and Macbeth is one of my favorite plays, and I have seen it produced as a stage play many times. Macbeth and Hamlet present the very essence of tragedy, and have a similarity in that both plays abound with murders, brooding and confused characters. But whereas Hamlet participates and precipitates murders, having listened to the ghost of his murdered father whom he seeks to avenge, Macbeth listens to the voices of the Three Witches and is urged to commit murders to satisfy his ambition to be King.

I remember the screen production of Queen Elizabeth, which had as its background the Elizabethan era, with Sarah Bernhardt as Queen Bess, and with Lou Tellegen as the Earl of Essex. This picture was in four reels, and was imported from France by Adolph Zukor, the founder of Paramount Pictures, who persuaded Daniel Frohman to join with him in a dream which he had, producing pictures adapted from famous stage plays and with famous stage stars. This was America's first attempt to present a picture close to the classics and was reminiscent of a Shakesperean play.

(Continued on Page 8)

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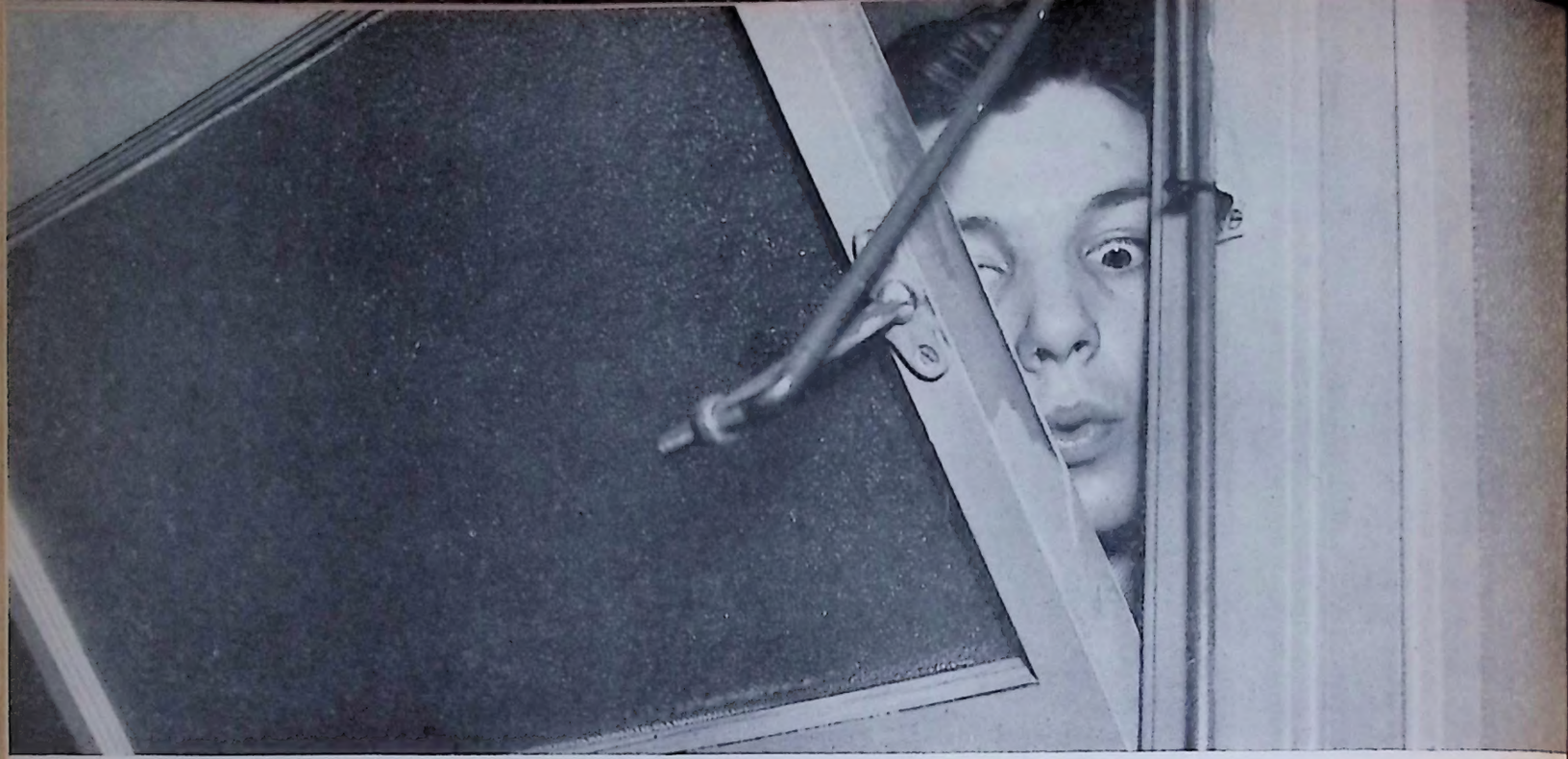


TAKE A PEEK AT THIS!

M-G-M's "KIM" is writing new show business history in Radio City Music Hall. "KIM" set the second highest single day's M-G-M gross and its total for 4 weeks is M-G-M's second greatest in the entire history of the famed Music Hall. Still going strong!

and it's Of Kim everywhere!

P. S. More gold from the company that gave you "King Solomon's Mines" and backed by the same BIG Showmanship Campaign!

RAY PRESENTS

I WAS expecting a letter from some of the Digest readers, asking me what I meant in my review of MGM's THE MAGNIFICENT YANKEE when I said that this picture "is a portrait-study of the late Justice Oliver Wendell Holmes, that kindly and wise jurist, for whom I have always had an affection; for many years ago I was introduced to The Autocrat of The Breakfast Table, in book form, and found the kindly and penetrating philosophy of this jurist-humanitarian a great pleasure to quote."

The Magnificent Yankee is not the author of The Autocrat of the Breakfast Table, but the son of the author. The author, Oliver Wendell Holmes Sr., was born in 1809, and died in 1894. He was called "the autocrat" and he was an American physician, author and poet, having been born at Cambridge, Mass., the son of a congregational minister, the Rev. Abiel Holmes. He studied law, but gave it up for Medicine, in which he achieved distinction comparable only to the fame which came to him in letters.

THE Magnificent Yankee is Oliver Wendell Holmes Jr., born in 1841, and who died in Washington, D.C., on March 6, 1935, at the age of 95. Like his eminent father, he too was a humanitarian, and distinguished himself in letters as well as law, being an Associate Justice of the United States Supreme Court for more than twenty years. He was editor of The American Law Review for a period of three years, and in 1873 he edited the 12th edition of Kent's Commentaries, which since that date has become the standard edition of that work. He was appointed, in 1880, lecturer on Common Law at the Lowell Institute, using for his lectures the articles which he had published in the American Law Review, which later he enlarged on, and republished under the title of The Magnificent Yankee abroad, and he became an international figure in respect to legal matters.

In this book he published the origin and history of common law, presenting it with a breadth of view, a clarity of language and with a profound knowledge and understanding. In 1882 he became associate Justice of the Supreme Court of Massachusetts, and during the seventeen years of such office, he became known as one of the wisest and most unbiased of Judges.

In August of 1899, he became Chief Justice of the Massachusetts Supreme Court. During the first administration of Theodore Roosevelt, the President of the United States, famous for his "dee-lighted" expression and his world-tour with his daughter "Princess" Alice, Justice Wendell Holmes was nominated as an Associate Justice of the United States Supreme Court, and from 1902 until 1931, he served in that office, until at the age of 90, still vitally alert, he retired to private life.

IN 1931, an edition of his speeches was republished, and his collected legal papers published in 1920. Having inherited an epigrammatic style from his literary father, he wrote his opinions lucidly, vigorously and with a clarity of thought enhanced by a literary style similar to the epigrams with which we are familiar in the writings of The Right Hon. Winston Churchill and in his rhetoric.

Oliver Wendell Holmes Jr. was, also, a soldier, for shortly after his graduation from Harvard University, he enlisted in the 20th Massachusetts volunteers, when President Lincoln called for troops, this was in 1861. He served three years with this unit, and became Lieutenant-Colonel. He was wounded three times, and made aide-de-camp on the staff of the 6th Division.

I am giving you this short biography of Justice Oliver Wendell Holmes, for you are most likely to play The Magnificent Yankee, and the newspaper in your town may find these references to Justice Oliver Wendell Holmes sufficiently interesting to republish. At all events, this is not as Shakespeare might have said, "Love's Labour Lost," since devoting so much time and space to The Magnificent Yankee should be a further indication of my enjoyment of this picture.

ANOTHER picture which I thoroughly enjoyed is Universal-International's Harvey, which I am happy to say is now in its 6th week at Loew's Uptown, Toronto. I cannot remember when a picture held for six weeks at this large seating capacity theatre. Incidentally, I must remember to congratulate the manager of the Odeon-Hyland Theatre, for the attractive merchandising displays which he uses on his marquee. Last year, that is in 1950, the Hyland had so many long runs that it only used eleven pictures during the 52 weeks. The operation of this theatre is an invitation to patrons and manager Victor Nowe was not too busy to invite me to have a cup of tea with him, for I wished to wait and see Macbeth from the beginning of the picture.

On Saturday last, I was going to visit the Imperial, to see Paramount's At War With the Army, but when I saw the line-up in front of the boxoffice, I postponed my visit, despite the fact that a visit to the Imperial means a chat with Tom Daley and a session of nostalgic reminiscences.

I visited the Hollywood and had a chat with manager Bill Wyatt, who always inquires about what pictures I have seen. Obviously, I always remind him of a few which Alliance has, since "all's fair" they say, "in love and war." United Artists' Carnegie Hall was playing, and Joan Crawford in Columbia's Harriet Craig, both pictures which I had seen before, but which I enjoyed seeing again.

THERE are some pictures which retain their entertainment value, even after seeing them the second time. I believe that Carnegie Hall was shortened, some of the story eliminated, which improves this picture's presentation of a galaxy of world-famous concert stars.

Joan Crawford does such a fine characterization as Harriet Craig, and she has so improved in looks with her different kind of makeup, the picture has been so well produced, and has such an interesting story, that it provides genuine entertainment values even seeing it the second time.

I really had a Roman Holiday on my recent visit to New York. I had a visit with Nicholas Schenck, president of Loew's Inc. I have not seen Nicholas Schenck for some years, as my visits to New York are infrequent and generally hurried. Mr. Schenck told me that MGM would soon be releasing a very interesting short subject, a combination of a series of trailers on a number of new MGM pictures ready for release, which would give theatre patrons a short review of what they could expect from MGM on pictures. It is a clever idea.

I HAVE known Nicholas Schenck for as many years as I have known motion pictures, and you can imagine that we talked of old times, for if there is such a being as a 100% American, let me introduce you to another 100 percenter, Nicholas Schenck, my 100 per cent friend.

I often wonder if our industry is aware of the service

(Continued on Page 11)

Toronto and District

BILL PRESS

LOOK before you dial is what they're saying around the film district of Toronto, following a wholesale change of telephone numbers involving two exchanges used by numerous theatre and distributing companies.

The Adelaide prefix was changed to EMpire 3 and the Elgin numbers became EMpire 4 on January 22.

Out of town exhibitors are particularly asked to check on the new numbers when putting in long-distance calls.

* * *

The Toronto Board of Police Commissioners has been asked to add Boxing Day to the list of holidays in conjunction with which midnight shows can be staged by local exhibitors.

* * *

The word is that the production and distribution branches of the National Film Board are scheduled to be moved, lock, stock and barrel, from Ottawa to Montreal, because of the increased cultural advantages to be found in the Quebec Metropolis. It sounds something like the same reason given by Mrs. Clyde Scott for the removal of her daughter, Barbara Ann, to Toronto.

* * *

Howard McFarland, 25-year-old theatre projectionist of Hamilton, died of a broken neck in an automobile collision on Highway No. 14, some distance East of Toronto. His companion came out of the crash with a fractured skull.

* * *

Congratulations to Mr. and Mrs. Herbert Lavine on the birth of their first child, a son, on Thursday Jan. 25, at the Oakville Hospital. The mother (nee Ettie Greene) was a member of the Digest staff before her marriage.

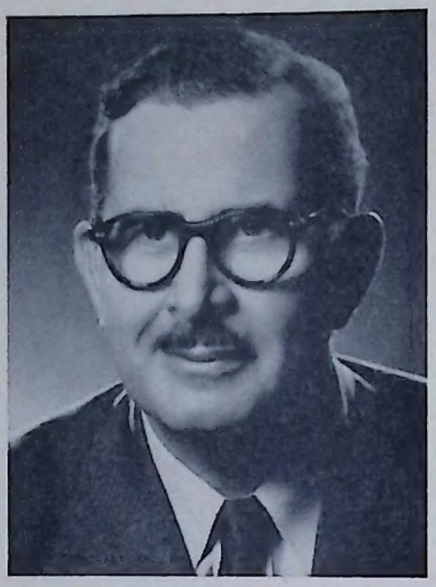
* * *

The Famous Players' Capitol Theatre in Peterboro has dropped continuous performances on five days of the week, Monday to Friday, under a new policy which started Jan. 21. The one matinee show starts at 2 p.m. and the night programs get under way at 7 p.m.

Lyric — Kitchener Robbed

Thieves last Sunday made off with $2,000 from the safe of the Lyric Theatre, Kitchener. The burglars gained entrance through a rear door of the theatre, and smashed through the safe, leaving behind a quantity of rolled silver as well as their tools.

They were arrested the next day in Toronto.



J. J. CHISHOLM
Chief Barker of Tent 28

At a largely-attended dinner and dance held on Tuesday, January 30th, in the Fiesta Room of the Prince George Hotel, Toronto, the newly-elected officers of Variety's Tent 28 were inducted.

Among the many out-of-town guests who attended were International Representatives James Balmer of Pittsburg, International Ceremonial Director, who conducted the induction ceremonies, and George Eby, International Dough Guy, also of Pittsburg.

Both were lavish in their praise of the achievements of Tent 28 during its first four years. They spoke of their visit earlier in the day to Variety Village, and pointed to the school as an example of fellowship and good will in a troubled world.

Morris Stein, immediate past Chief Barker, presided as toastmaster, and spoke of the progress of Variety Village, and the realization of the aim of placing physically handicapped boys in gainful employment. He noted that 27 students were now enrolled in the Village, seven from western Ontario, six from the central part of the province, seven from northern Ontario, and seven from the east. He pointed out that 21 graduates of the vocational school had been placed in jobs, citing as an example young Gerald Davis of Neustadt, Ont., who, after graduating on June 15th of last year opened his own watch repair shop in Ayton. The lad now earns about $2,000 a year.

Chief Barker Jack Chisholm accepted the robes of office and pledged this year's crew to renewed vigor in carrying on the work of its predecessors.

The evening proceeded on a merry note as barkers, their families and friends celebrated the installation of the new crew and looked ahead to a year of increasing activity.

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WILL McLAUGHLIN.....Ottawa, Ont.
BILL PRESS.....Toronto, Ont.

Lady Barkers Formed

The first project of the newly-formed committee of Lady Barkers of Toronto's Tent 28 of the Variety Club went off smoothly last Saturday. The Odeon Carlton in Toronto played host to the boys from Variety Village who enjoyed the matinee showing of The Mudlark after which refreshments were served.

The following are the Executive of the Lady Barkers of Tent 28:

President—Mrs. Sam Wacker.

Vice-Presidents—Mrs. B. Smith, Mrs. J. Chisholm.

Treasurer—Mrs. S. Glasier.

Recording Secretary—Mrs. S. Hersenhoren.

Corresponding Secretary—Mrs. Herman Bennett.

Assistant Corresponding Secretary—Mrs. M. Diamond.

Liaison Officer with Variety Village—Mrs. Lou Davidson. Committee—Mrs. J. Cowan, Mrs. D. Krendel, Mrs. H. Smith.

Social Convener—Mrs. B. Smith. Committee—Mrs. M. Diamond, Mrs. B. Freeman, Mrs. F. Goldhar, Mrs. B. Kesten, Mrs. D. Stone, Mrs. Wm. Summerville, Jr., Mrs. M. Sweigman, Mrs. Jules Wolfe.

Telephone Convener—Mrs. E. Bushnell. Committee—Mrs. C. Cohen, Mrs. J. Chisholm, Mrs. A. Laurie, Mrs. D. Siegel, Mrs. D. Stone.

Ways and Means Convener—Mrs. J. Chisholm. Committee—Mrs. L. Bishop, Mrs. H. Lester, Mrs. I. Siegel.

Representative Barker—Curly Posen.

First business meeting will be held in the club rooms on Wed., February 7th, at 1:45 p.m.

Kathrone To Pioneer

Harvey Kathrone has been engaged as sales manager for Pioneer Films selling London Films product.

British Film Executives Welcome Brockington to United Kingdom

Leaders of Britain's motion picture industry last week, on Jan. 25th, for the first time welcomed Leonard W. Brockington, C.M.G., K.C., Toronto, as a fellow film executive. The occasion was the presentation luncheon of Odeon and Gaumont showmanship awards at which he was guest of honor. He was welcomed as "a great Canadian who has done much for the British name, British goods and for British films."

Mr. Brockington recently became president of The Odeon Theatres (Canada) Limited and other Canadian companies in the J. Arthur Rank group. He is in the United Kingdom to deliver a special series of BBC broadcasts. During the war, he became internationally famous as a distinguished radio orator and whenever he speaks in Britain, draws one of that country's largest listening audiences.

Speaking at the luncheon, John Davis, JARO managing director, said: "Mr. Brockington is the man responsible for our entering the Canadian market and is therefore largely entitled to the credit for the success of British films there." He paid special tribute to JARO's Canadian head for his work in building up the enthusiasm of the Canadian organization and the organization itself.

In a brief address, Mr. Brockington gave what the British press described as "an encouraging picture of Canadian progress." In his comments on the British film industry, he referred particularly to the "high courage shown by J. Arthur Rank and John Davis in the dark days now behind us."

LEONARD W. BROCKINGTON, K.C.

Golden Urges Film Conservation

Nathan D. Golden, director of the Motion Picture - Photographic Products division of the National Production Authority in the United States, has urged motion picture companies to exercise conservation in film usage to meet a tightening film supply situation. This, he observed, was a sane and sensible approach to the problem which, at present, would avoid the need for government allocations.

Golden made these statements to industry representatives at a meeting he held on Jan. 25 at MPAA offices to discuss the raw stock supply situation.

Golden referred to an announcement earlier this week by du Pont notifying its customers that it was curtailing orders by 25 per cent. Du Pont took this action, it was explained, as a result of commitments to produce an increased supply of x-ray film.

Hit hardest by this cutback would be the newsreels and small laboratories. But there is every hope, said Golden, that some relief in this cutback would be forthcoming.

"I feel confident," Golden told the group, "that the problems now existing may be resolved without any undue hardship on the industry.

"The industry itself can contribute greatly to the avoidance of any critical situation in film supplies by exercising the utmost care in film usage and handling—all the way from studio production to eventual exhibition."

Toward that end, Golden stated he would set up in his division a section devoted primarily to conservation, standardization and simplification procedures. This activity, he added, would apply to film usage by governmental agencies as well as that involved in the civilian economy.

Grainger In Toronto

James R. Grainger, Republic executive vice president in charge of sales and distribution, arrived in Toronto on January 24th for business discussions with Empire Universal Films Ltd., distributors of Republic product in Canada. Grainger was accompanied by New England division manager John P. Curtain. They returned to New York on Monday, January 29th.

The HAPPIEST DAYS OF YOUR LIFE currently showing at the Studio, broke all existing records for the opening day at the Vancouver Theatre.

PRODUCTION NOTES

Strictly Dishonorable, second starring vehicle for Ezio Pinza at MGM, is now before cameras. Others in the cast include Janet Leigh, Maria Palmer, and Gale Robbins. Norman Panama and Melvin Frank are producing and directing from their own screen play based on the Broadway hit by Preston Sturges.

* * *

James Stewart has been signed by Universal-International to star in the studio's forthcoming production, The Bend of the Snake, a dramatic story of the Northwest adapted from William Gulick's recently-published novel of the same name. The picture, to be filmed in Technicolor is scheduled to go into production in early summer.

* * *

Cast additions to Paramount's Submarine Command include George Wallace and Lelye Banning. John Farrow is directing the film on location at San Diego. William Bendix and Nancy Olson are co-starred.

* * *

Joe Pasternak has been set to produce Skirts Ahoy for MGM, starring Esther Williams, Vera-Ellen and Vic Damone. Isobel Lennart will do the screen play of the gay, romantic comedy with backgrounds in Los Angeles, San Diego and New York.

* * *

Nancy Olson was signed over the weekend by William Perlberg and George Seaton to co-star with Jose Ferrer in Anything Can Happen. The Paramount film is based on the best-selling Book of the Month Club selection of the same name.

* * *

Clark Gable has been assigned by MGM to the star role in Angels In The Outfield, a baseball comedy written by Father R. F. Grady. Clarence Brown will produce and direct in the early spring. Gable's role is that of an explosive baseball manager. The story will be adapted for the screen by Dorothy Kingsley and George Wells.

* * *

Twentieth Century-Fox's The Sword of Monte Cristo will make its mark as the first film ever produced in the new three-process Supercinecolor.

The film, which stars George Montgomery and Paula Corday, will be released in March.

* * *

Jane Powell has just been given a new long term contract by MGM. Her most recent picture is Royal Wedding, with Fred Astaire, Peter Lawford and Sarah Churchill.

U.S. Congratulations Pour In On Jean Kent

Jean Kent's acting performance in WOMAN IN QUESTION as five different versions of the same woman is so extraordinary and so clearly of Academy Award calibre that she has been flooded with congratulations from fellow stars at home and abroad. She is shown here, in white, with Cesar Romero and Vera-Ellen at right. This thriller has a Scottish detective role which hasn't been matched since GREEN FOR DANGER.

The J. Arthur Rank Organization Presents **THE WOMAN IN QUESTION** (Murder-Mystery-Melodrama). Co-stars Jean Kent, Dirk Bogarde, John McCallum, Susan Shaw. Directed by Anthony Asquith. An Eagle-Lion Release.

Book It Now From Eagle-Lion

Vancouver News

JACK DROY

STAFF changes at Eagle-Lion-Monogram here are Harry Page, Monogram sales representative who resigned to enter the insurance business, replaced by Lou Segal, former J. Arthur Rank 16 mm manager; Dave Gilfillan, former MGM 16 mm manager succeeds Segal as Rank 16 mm manager . . . Dave Souter, Eagle-Lion booker resigned because of ill-health with no successor to date; Jack Reid, Eagle-Lion manager is pinch-hitting as booker until a replacement is made for Sauter who will be missed on film row . . . Jack Waite on the sick list, is back at the Orpheum . . . Howard Boothe, Odeon district manager was away to Trail . . . Grace Trailing former Circle theatre cashier is now in the box office at the Odeon - Plaza downtown theatre . . . Audrey Reed, steno at Sovereign Films has replaced Elizabeth Alexander who resigned as cashier.

* * *

Dan Sutherland, local theatre owner will build a theatre at Willington and Hastings in Vancouver's East end if and when the steel ban is lifted. It will be competition to Famous Players' Regent Theatre, a 650 seater. Sutherland is interested in three Vancouver theatres, the Circle-Kingsway and Fraser, all under lease to Odeon theatres.

* * *

Willard Adamson, former International Film Distributors manager is now Cardinal Films' BC representative; Douglas Isman, former IFD booker replaces Adamson as local manager. IFD are now handling Hallmark pictures in Canada and looking after Astral Film interests here, also doing the booking and shipping of Cardinal Films.

* * *

Two gunmen, posing as movie patrons held up three persons in the Victoria Road Famous Players theatre managers office and escaped with $51. They took the money from the petty cash box in the office of manager Mac Smee in charge of Victoria.

* * *

A new plebiscite on allowing Sunday afternoon sports and entertainment is again in Vancouver City Council. The Sunday Question, sponsored by Ald. Archie Proctor, would ask: "Are you in favor of any or all of the following activities being permitted Sunday between the hours of 1:30 p.m. and 6 p.m.? Amateur and professional sports, musical concerts, theatre performances. Voters would vote Yes or NO.

TRADE HEADLINES

Canada builds 471 new theatres between 1946-50 with 131 under construction now and plans for 126 more under consideration.

●

A. W. Smith, Jr., Vice-President and General Sales Manager for 20th-Fox will appear on 215 motion picture screens, announcing the Technicolor production I'd Climb the Highest Mountain.

●

Columbia tests out a first run in 18 neighborhood houses in Pittsburgh with Emergency Wedding and Last of the Buccaneers, passing up usual downtown theatre.

●

Defendants and complainants permitted to examine each other's records back to 1937 re anti-trust action Christensen VS distributors and circuits Salt Lake City.

●

Paramount will have 18 pictures in production during next six months.

●

Minneapolis and Milwaukee, two important midwest cities in U.S., report business on upswing like old showtimes.

●

Warner Bros. to cancel 523,000 treasury-held shares under its reorganization plan.

●

Eastman Kodak closes offices in Prague and in Shanghai because of international situation.

●

Warner Bros. has world premiere of Operation Pacific in New London, Conn., a U.S. Naval Submarine Base.

●

Compo now on its way for service — Internal industry differences overcome.

●

National Monogram week will be held in the U.S. Feb. 11 to the 17th.

●

The Mudlark — 20th Century-Fox, Royal Command Performance picture, in its 3rd big week at Odeon-Carlton.

●

Sir Alexander Korda reported seriously ill.

●

Max Schneer and Bill Halperin studying plans for Co-operative Booking at Winnipeg.

●

Walt Disney states Television will increase motion picture theatre audiences.

●

Economic Co-operation Administration earmarks $3,105,930 for American film companies guaranteeing convertibility of marks into dollars for exhibition of their films in Germany.

LAY ON MACDUFF

(Continued from Page 1)

Just about the time that Francis X. Bushman, the matinee idol of the screen, co-starred with Beverly Bayne, in a Shakesperean production of Romeo and Juliet, William Fox presented Theda Bara as Juliet, with Harry Hilliard as Romeo, in a screen adaptation of William Shakespeare's Romeo and Juliet. This must have been around 1916.

I remember the premiere presentation in London, England of the Warner Bros.-Max Reinhardt production of Midsummer Night's Dream by William Shakespeare. The English critics were more severe in respect to Midsummer Night's Dream than the critics have been in respect to Orson Welles' Macbeth. As I recall the critics' attitude, it appeared to me that it was in the nature of a "ganging-up," for I enjoyed Midsummer Night's Dream with Olivia de Havilland as Titania, Basil Rathbone as Oberon, Mickey Rooney as Puck, more earthy than elfin, and Cagney as Bottom. According to the English critics' opinions Warner Bros. had embarked on an audacious adventure, for was not Shakespeare, in their opinion, the exclusive property of the English, and if he was to be adapted for the Screen, who could do it better than the English producers?

Max Reinhardt had done Midsummer Night's Dream, in Europe, and his fame as an outstanding producer had long been established. Nevertheless, the English critics discounted Max Reinhardt, they turned "thumbs down" on this American production, and several of the American critics took their cue from these critics. After all, they argued among themselves, "the English should know their Shakespeare."

I can remember seeing Peter Pan in London with Georgette Cohan, daughter of George Cohan and Ethel Levey, and having seen the Frohman production with Maude Adams, I anticipated that the English production of Barrie's play would be far ahead of the American production. What a letdown I had, for it was what we call in America a real "turkey-show," hurriedly put together for the Christmas season, although Georgette Cohan was quite good as Peter Pan, but not comparable with Maude Adams.

It is not easy for an unusual picture to win the public favor under a barrage of unfavorable criticism. Happily, the public at times disagree with the critics, and patronize a picture because such a picture offers enjoyable entertainment, and patrons have a habit of talking about what they like in a picture, rather than what they do not like.

The Laurence Olivier production of Henry V was a delightful presentation, but was more acclaimed in America than it was in England when it was first released. Laurence Olivier's Hamlet, as I have previously stated, is one of the best presentations of this Shakespearean play that I have ever seen, including world-famous stage stars and productions.

Now I approach the Shakespearean screen production of Macbeth, produced and directed by Orson Welles, and in which play he portrays the character of Macbeth.

The music by Jacques Ibert is majestic. The photography by John L. Russell and William Bradford is excellent. All the technical skills which are combined in photography, sound and special effects are excellent, and some unique and novel, for some tell the story, create the atmosphere without any necessary dialogue.

Had Orson Welles selected a more finished actress for that most important character, Lady Macbeth, he could have thumbed his nose at the critics, although such a gesture, which is very Shakespearean, might not have been appreciated by the critics. Notwithstanding Lady Macbeth, this screen production of Macbeth has about it a majesty and a magnificence.

Until we arrive at the famous sleep-walking scene, Jeannette Nolan as Lady Macbeth manages, without making a notable contribution to the excellent histrionics displayed by the other players, to get-by, but that sleep-walking scene, as important and as fine a scene in Macbeth as is the Ghost scene in Hamlet, was noticeably weak. Where there should have been a tragic crescendo to a powerful climax upon which Orson Welles and his fine cast could have pyramided suspense upon suspense, Orson Welles was obliged to lift the entire tragedy upon his own back for a superlative climax, and it is to his credit that he achieved such distinction. Orson Welles merits a triple appreciation from us, first for his powerful characterization of Macbeth, the excellence of his production and his very fine direction.

It is said, that all artists realize the importance of playing to the gallery. The gallery has always enjoyed fine elocution, diction, "flaming heroics," and Shakespeare wrote for the gallery when he wrote his tragedies, and filled many of his plays with a coarse buffoonery.

The gallery is made up of students, readers of Shakespeare, who are generally unconscious of inhibitions, they are not there because they are followings a star only, or because it is fashionable to be there, they are patrons for enjoyment.

Orson Welles played Macbeth, produced and directed Macbeth to the gallery, utilizing all the theatrical tricks which he could conjure up from witch-craft-lore, and the witches' brew. Orson Welles is not as fashionable a name as John Gielgud and Laurence Olivier, but he has stature as an actor, a director and a producer, and who among us could do better and even as well in such a triple capacity?

Welles' interpretation of Macbeth revealed a courageous soldier, who becomes confused because he is impressed by a prophecy made by the Three Witches, who promise him the Crown of Scotland. Had he read his future within his heart, and not in the Witches' caldron, Macbeth would not have made the superlative tragedy which it is.

Believing in the infallibility of a Kingly Destiny, goaded and spurred on by an ambitious wife, who believed that any means justified the end, Macbeth plots murder on murder, striking his conscience down, until Death strikes the crown from off his bloodied head, and rolls it toward Banquo's son, Malcolm, according to that which was hidden in the prophecy.

Macbeth has been warned by the Three Witches "Beware Macduff," he has murdered Macduff's wife and children. Before "Birnam Wood be come to Dunsinane," Macbeth feels secure, because this in accordance with natural laws can never be.

The English have come to the aid of Malcolm with 10,000 soldiers, and before the march to Dunsinane, these soldiers are commanded to cut down the trees of Birnam Wood, holding these before them to camouflage their march to Dunsinane.

Macbeth is told what has happened, but feels that he is still invulnerable, for the Three Witches have said he will not fall to one of woman born. Macduff, armed for a battle with Macbeth, advises Macbeth that "Macduff was from his mother's womb untimely ripped."

Realizing the juggling trickery of words in the prophecy, but remembering the warning, "Beware Macduff," Macbeth refuses to fight, but Macduff brands him as a coward, one who will be captured and exhibited as a tyrant, and Macbeth again becomes the soldier that he was, and cries out, "Lay on, Macduff; and damn'd be him that first cries, Hold Enough."

These are thrilling words, against a background of thousands of soldiers, and how often have we heard these words, quoted with gusto by the gallery, "Lay On, Macduff," and in the breath of winds which howl, even today, around the rock of Glamis walls.

Lay on critics, and damn'd be he, who whoots like an owl at majesty, for in Welles' screen adaptation of Macbeth, there is the majesty of Shakespeare's tragedy.

—THE EDITOR.

Capital Story

BILL McLAUGHLIN

UPTOWN movie theatres reported a slight slump in attendance figures during the past week. And no wonder, what with such terrific opposition as the Ottawa Philharmonic Orchestra, the first 1951 presentation of a Drama League play at the Little Theatre, two performances by the Sadler's Wells Ballet and the first appearance here of the Israel Philharmonic. All the above drew huge audiences at top prices, leaving the movie entertainment budget at a low ebb for the time being. But business is steady again, the mild temperatures bringing the fans out to see such excellent pictures as Kim at the Capitol, Faust and the Devil at the Little Elgin, All About Eve at the Centre, Frenchie at the Odeon, Trio at the Glebe and Harriet Craig at the main Elgin.

* * *

Following the complete recovery of Mrs. Tubman from her recent illness, Ray Tubman has about decided to make that annual Winter junket to Florida. The popular Capitol Theatre manager and his wife expect to spend one month at Miami Beach and will leave and return by motorcar.

* * *

The annual party of the Theatre Managers' Association was voted a great success by those who attended. The affair was held in Glebe district residence of Ted Lewis, owner and operator of the Eastview Theatre and an active member of the association. The party got under way with cocktails, and dancing in the large recreation room of Mr. Lewis' home kept the party going until the wee small hours. With a buffet supper served at midnight. About 40 enjoyed the hospitality of the executive committee and a vote of thanks was extended to Mr. and Mrs. Lewis for the use of their lovely home.

* * *

Ottawa moviegoers have placed their stamp of approval on All About Eve and will be surprised if this 20th Century-Fox production fails to cop the Academy Award and most of the Oscars for acting. Close upon its premiere showing of one week at the Capitol (Famous Players) Theatre, the top Academy nomination picture was brought in for a subsequent run at the independently-operated Centre where the comedy-drama is playing to capacity matinee and evening. It is now well into a third week.

* * *

O. J. Silverthorne, Chairman of the Ontario Board of Censors and chief inspector of motion picture theatres, was a visitor to the Capitol last week. Mr. Silverthorne made friendly calls on theatre managers and personal friends during his short jaunt to the city.

* * *

Spiros Granitsas, a producer for Radio Athens in Greece, has joined the staff of Crawley Films Limited of Ottawa and Toronto for several months to study Canadian methods of film making. He has been awarded a Canada-Unesco fellowship sponsored by the Canadian Council of Reconstruction Through Unesco.

Mr. Granitsas has his degree in Cinema from the Academy of Cinema in Athens and is also a graduate in law from the University of Athens.

Prairie News

By BRUCE PEACOCK

The men's washroom in a Regina theatre is somewhat of an occupational hazard for one of the girl employees, it was learned the other day.

A call from The Leader-Post for a couple of press books brought this answer: "Well, I can't get them this afternoon . . . You see we keep our publicity in the boiler room and to get there I'd have to go through the men's room . . . I'll have to wait until tomorrow morning before the show opens."

* * *

A little confusing, but rather picturesque was the marquee on the Met theatre in Regina the other day: "Alan Ladd Branded in Technicolor."

* * *

Film commitments forced cancellation of Charles Laughton's appearance in Calgary Jan. 23 and he will now appear April 30. Laughton was to appear as a concert series attraction, presenting his readings at the Palace theatre.

* * *

It was a 6½ pound son, Marvin Harris, for Mr. and Mrs. Arnold Bercovich in Regina, Jan. 10. Papa Arnold is manager of the Broadway theatre. Owner of the theatre, H.A. Bercovich, is mighty proud, too. He's a grandfather for the first time!

* * *

King Solomon's Mines has been doing strong business in western Canada. At Saskatoon it played simultaneously in the Capitol and Daylight theatres. Houses are situated directly opposite each other.

Columbia Survey Finds TV Can Stimulate Box Office

Good motion pictures, properly and aggressively "merchandised" over television can healthily stimulate box-office activity for such pictures. This is the conclusion of a special survey conducted by Audience Research, Inc., for Columbia Corporation.

Several months ago, Columbia Pictures initiated an experiment in the Los Angeles area to determine the effectiveness of television as an advertising medium. The facilities of seven TV stations in that city were extensively used to advertise the picture 711 Ocean Drive, for a full week preceding that picture's opening and for the first week of its presentation in downtown Los Angeles. This unique advertising program not only marked the first of its kind by any motion picture producing company, but was highlighted by special material conceived by Columbia and specially geared to the most effective use of the new medium.

A sampling of audiences established that Columbia's special sales technique over Television added 25 per cent to the audience which viewed the film in Los Angeles.

Similar use of television in other key cities reflected an over-all gain, Columbia reports. It was found that attendance at theatres of persons from homes with television sets was almost doubled by the TV campaign.

Television is again being used extensively by Columbia in the selling of its newest release, Born Yesterday, with a series of trailers especially made by the company for Television.

The results of these experiments by Columbia, according to corporation executives, give weight to the statement made in the company's recent annual report that Television effectively utilized in the selling of motion pictures can become an ally of the screen and win new friends and customers for Hollywood's product.

FOR SALE

THEATRE CHAIRS

We now have a very large stock of excellent reconditioned (as new) Theatre Chairs. Quantities up to 1200 of a kind. Immediate Delivery.

Our British "Luxury" theatre chairs now available

10,000 yards of imported carpeting, etc. direct from England and Scotland. You may now buy your carpeting from us "wholesale."

Enquiries Respectfully Solicited

"LA SALLE"

RECREATIONS LTD.

(Theatre Seating and Carpet Division)

S. A. LECHTZIER, Pres.

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THOSE EXHIBITORS WHO PLAYED "THE WOLF HUNTERS" Know This is another natural.

James Oliver Curwood's

Call OF THE Klondike

Starring

KIRBY GRANT

and CHINOOK

THE WONDER DOG

with

Anne GWYNNE · Lynne ROBERTS

Tom NEAL · Russell SIMPSON

FROM MONOGRAM NOW

Trans-Canada Showings

Use This Information As Your Guide on Release Dates

TORONTO

DOWNTOWN
Between Midnight and Dawn (Col.) and Captive Girl.
EGLINTON-VICTORIA
The Next Voice You Hear (MGM) with James Whitmore and Nancy Davis.
IMPERIAL
Second Week. At War With the Army (Para.) with Dean Martin and Jerry Lewis.
UPTOWN
Frenchie (E-U) Technicolor with Joel McCrea and Shelley Winters.
ODEON-CARLTON
Third Week. The Mudlark (20th-Fox) with Irene Dunne and Alec Guinness.
INTERNATIONAL CINEMA
Second Week. The Blue Angel (Astral) with Marlene Dietrich.
TOWNE CINEMA
The Dancing Years (IFD).
UNIVERSITY-NORTOWN
Second Week. September Affair (Para.) with Joan Fontaine and Joseph Cotten.
SHEA'S
Breakthrough (WB) with David Brian and John Agar.
LOEW'S
Pagan Love Song (MGM) Technicolor with Esther Williams and Howard Keel
HYLAND
Second Week. Macbeth (E-U) with Orson Welles and Jeanette Nolan.

MONTREAL

CAPITOL
Second Week. Two Weeks With Love (MGM) Technicolor with Jane Powell and Ricardo Montalban.
IMPERIAL
Rocket Ship and Mars Attacks the World.
LOEW'S
Third Week. All About Eve (20th-Fox) with Bette Davis and Anne Baxter.
PALACE
The Next Voice You Hear (MGM) with James Whitmore and Nancy Davis.
SNOWDON-OUTREMONT
Black Narcisus (EL) Technicolor with Jean Simmons and Deborah Kerr.
AVENUE
Third Week. Trio (Para.) with Anne Crawford and Jean Simmons.
PRINCESS
Rocky Mountain (WB) with Errol Flynn and Patrice Wymore.

WINNIPEG

CAPITOL
Second Week. Two Weeks With Love (MGM) Technicolor with Jane Powell and Ricardo Montalban.
GAIETY
Second Week. Trio (Para.) with Anne Crawford and Jean Simmons.
LYCEUM
The Fuller Brush Girl (Col.) with Lucille Ball and Eddie Albert.
MET
The Miniver Story (20th-Fox) with Irene Dunne and Alec Guiness.
ODEON
The Mudlark (20th-Fox) with Irene Dunne and Alec Guinness.
GARRICK
Breakthrough (WB) with David Brian and John Agar.

VANCOUVER

CAPITOL
September Affair (Para.) with Joseph Cotten and Joan Fontaine.
PLAZA-FRASER
Kansas Raiders (E-U) Technicolor and Mystery at the Burlesque.
HASTINGS
Surrender (E-U) with Vera Ralston and John Carroll.
ORPHEUM
Branded (Para.) with Alan Ladd and Mona Freeman.
STRAND
Where Danger Lives (RKO) Color with Robert Mitchum and Faith Domergue.
VOGUE
Cage of Gold (EL) with Jean Simmons and David Farrar.
STUDIO
Fifth Week. The Happiest Days of Your Life (EL) with Alastair Sim.

CALGARY

CAPITOL
King Solomon's Mines (MGM) Technicolor with Deborah Kerr and Stewart Granger.
PALACE
Walk Softly Stranger (RKO) and Experiment Alcatraz.
GRAND
Peggy (E-U) Color with Diana Lynn and Charles Coburn.
STRAND
Branded (Para.) and Holiday Rhythm.

SAINT JOHN

PARAMOUNT
Trio (Para.) with Anne Crawford and Jean Simmons.
CAPITOL
Branded (Para.) with Alan Ladd and Mona Freeman.
STRAND
The Mudlark (20th-Fox) with Irene Dunne and Alex Guinness.

RAY PRESENTS

(Continued from Page 3)

which Nicholas Schenck has given this industry, services behind closed doors, services given without any publicity, and which included this fine and astute showman in the role of mediator and arbitrator, in disputes which were amicably settled before they became public property.

I had a visit with my friend Barney Balaban, President of Paramount Pictures. Barney Balaban reported a most pleasant bit of news, that theatres are showing a general increase in business, and the industry appears to be more on its feet than it has been for some years in respect to production and exhibition. There is a more careful study of story material, more care exercised in the control of production costs, and in the field of exhibition, showmen are becoming more conscious of the merchandising of their available pictures.

In respect to Television, in relation to exhibition, theatres show an indication of getting back a percentage of the business lost, which they attributed to the competition of Television.

I had a visit with Leonard Goldenson, President of Paramount Theatres, and a visit with that man of many talents, the MGM publicity and advertising chief, Howard Deitz, who has also become a big name in musical stage show productions, providing lyrics, librettos, and who recently did the English libretto for the Straus opera Die Fledermaus, produced with great success at the Metropolitan Opera House, New York.

I HAD a visit with my old friend, Ned E. Depinet, President of RKO Pictures. He gave me a great compliment, but when I said "may I quote you," he joined in the laughter with Mr. Mochrie, Mr. Michaelson and a few others, who were ready for a business session, and so I will keep you, my inquisitive readers guessing as to what this gentleman said.

I saw Barret McCormick in charge of RKO publicity and advertising, and we talked of Canada, and just to keep my friendly competitor Hye Bossin from becoming worried, I can assure him that not once did I mention Digest advertising. It is not necessary for me to sell the services of the Digest, I did that 36 years ago, but since there is generally water under most bridges, and where there is water there is an ebb and a flow, one should never adopt the attitude of being a dumb-waiter, one should always be articulate, for the best picture in the world requires the best kind of selling, and this rule is a good rule to follow generally.

You will ask me whether I saw that much-publicized picture, the title of which is The Miracle, produced by Roberto Rossellini? I am a kindly person, so let me be. I went to the Paris Theatre at 1 p.m., where this picture was showing, I paid $1.00 for a seat, the theatre was full, and there was a line-up. As for the picture The Miracle, a judgment concerning it will soon be given, and when we receive this verdict, then I will speak.

That wise man (*what's his name again?*) was right

"THERE'S NOTHING WRONG WITH OUR BUSINESS THAT A GOOD PICTURE CAN'T CURE..."

for instance

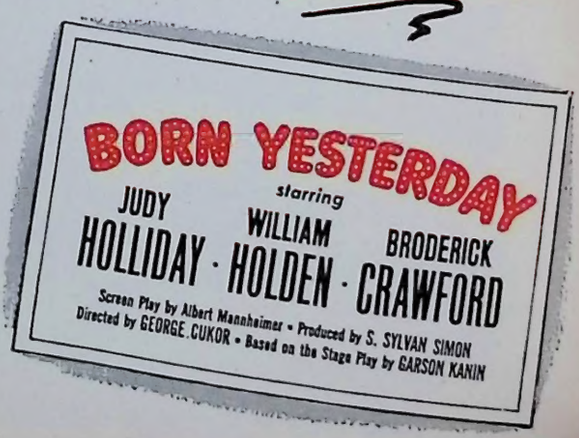
"BORN YESTERDAY" BROKE THE RECORD!!

Columbia Pictures
New York, N. Y.

I am very happy to advise you that the first week of BORN YESTERDAY, out grossed every picture in the history of the VICTORIA THEATRE.

Sincerely,
Maurice Maurer
MAURICE MAURER
Managing Director
VICTORIA THEATRE

Movie business is better than ever...
PLAY COLUMBIA'S


BORN YESTERDAY
starring
JUDY HOLLIDAY · WILLIAM HOLDEN · BRODERICK CRAWFORD
Screen Play by Albert Mannheimer • Produced by S. SYLVAN SIMON
Directed by GEORGE CUKOR • Based on the Stage Play by GARSON KANIN